

Tristes Recuerdos

SOUTHWEST MUSEUM, INC.

Slowly.

Tris-tes re-cuer-dos, So-lo me han que da-do, Cuan-do a tu
 la-do, Yo me re-i-a, y ca-ri-ño-sa tu me de-
 -ci-as, Tu eres el an-gel, tu eres el an-gel de mi a-
 mor Cuan-do en tus bra-zos me re-clu-a-ba, Te pe-di un
 be-so, tier-no me da-bas, Mas hoy te en-cuen-tro, in-dif-er-
 -en-te, In-dif-er-en-te, in-dif-er-en-te, con tua-mor.

La Serenata

with spirit.

1) A-par-ta de tus o-jos la nie-bla, de la sue-ño, y
 2) El al-ba es-dar-e-cien-do, Su-res-plan-dor de-ra-ma Des-
 mi-ra que tu due-ño Te re-nie-a des-per-tar. — Des-
 pier-te que te lla-ma, El an-gel del a-mor. — Des-
 pier-ta dul-ce due-ño Des-pier-ta a-ma-da mi-a Di-
 pier-ta dul-ce due-ño Des-pier-ta a-ma-da mi-a Di-

Page 2.

MISSING

'La Sventura''

2014 Nov 20 xfb

Te Conoci Mujer

Very slowly.

Te co-no-ci mu-jer, y des-de lue-go, Sin ti ni co-ra-
 -zon, un or-di-na-re lla-ma, A-mor e-ter-no, que ja-mas se a-
 -ca-ba, A-mor e-ter-no, que me dio tu ser. — Te co-no-ci mu-
 ser. y por e-so di-go, que me a-mor es tu-go, Tu-go ni co-ra-
 -zon, mis i-lu-si-ones, — A-man-do se bien mio, — des co-ra-
 -zo-nes, Es im-po-si-ble el poder se a-borrecer. —

Cuando Niña

slowly.

Cuan-do ni-ña, yo re-cuer-do que mi ma-dre, —
 — don-de es-ta Dios don-de es-ta Dios me pre-gun-ta-ba, —
 y mis can-di-das ma-nos, las al-za-ba, —

page 4
page 5.

"La Hamaca"

missing 2014 Nov. 20

Ad

bos - que Bri - sa me da - el mar.
 ri - rio A' mi cu - el pe - nar.
 Tri - nos el cen - sor - te
 Cal - ma mi mar - tir - io
 Que bel - les a - mar
 No me ha - gas il - lar
 Que bel - la es la vi - da
 Ven que en - tre mis bra - zos
 Me - cian - do se va
 te que - ro ar - ru - lar
 Cuan - to mi - ra - ca ten - di - da Dea - qui pa - ra al
 Con el dulce mur - mul - lo del a - gua del
 la, de al - lá pa - ra a - cá.
 mar Del a - gua del mar.

Porque Rehusan

Por - que re - hus - an — tus la - bios di - vi - nos — Pro - nun -
 - ci - as — la pa - la bra tra - do - ro, — Tu bien sa - bes, —
 mi bien, mi te - so - ro, — Cuan - to, suf - ro, — de a - mor por
 ti — Por - que re - ti — Si al mi - ra - rame —

8

— tu faz co-lo-ra, — yen sa-len-ci-o — tu pecho, sus-
pi-ra — Por-que pu-es, — si tu men-te de-li-ra, —
— no te muer-es de a-mor por mi.

La Flor

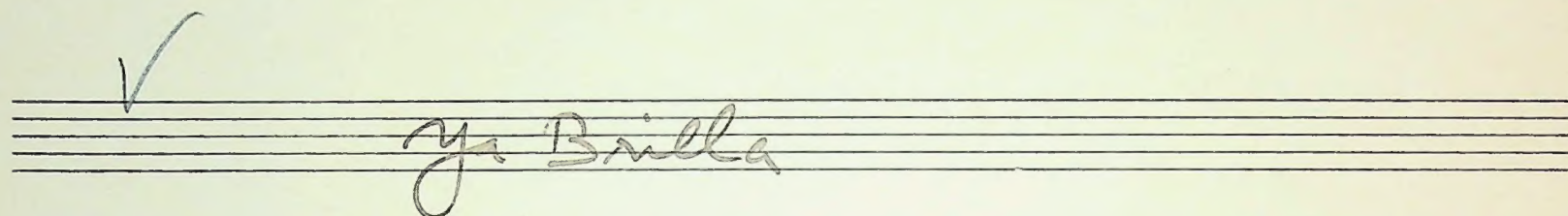
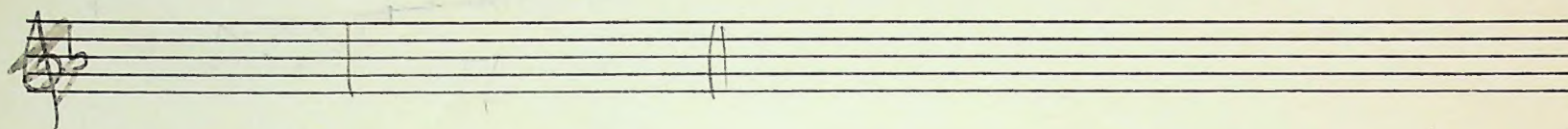
Moderately, evenly

9

guar-da es-ta flor, y pien-sa que en mi vi-da — Pues te a-
-do-ro con a-mor ar-dien-te, — Guar-da la si, y
pien-sa, que en mi men-te — No ca-be na-dien, — No ca-be
molto rit. *a tempo*
na-dien pues te a-do-ro a-ti. Que no te pue-do a-mar. E-so es-mors-
-ti-ra, — Tu bel-la i-ma-gen, gra-ba-da en mi me-mo-ria —
— y sin tu a-mor, no quie-ro ni la glo-ria, — Qui-ro la

9 *rit.* *molto rit.*

muer-te, — luc-ro la muer-te, Si te pier-do á ti —



With spirit

10.

1) y bril-la en el o-rien-te, La luz del nue-vo
2) Las a-res en el cam-po Oí-rán nues tros a-

di — a sos-ten del al-ma mi-a, su
mo — res Las per-fu-ma-das flo-res de al-

ros-tro an-gel-i-cal. Las ran. } Brinda her-

fon-bras ser-vi- mo-sa, — por pie-dad! — Con el é-co —

— de tu voz, — Tu son-ri-sa an-gel-i-cal —

— Es la di-cha de los dos. — Brinda her dos. —

Villas 9

11

Notes
49

Vol
Vila bk
p 6

sim - ta la - ci - ra - dol pe - cho mi - o, — de tão - to suf -

-rir, y clo-rar por es-ta in-gra-ta. ————— El. la

rei, — y su ri-sa cruel me ma-ta, — yá per-

-da- gos mra-ran-carl co-ra-gon. —

Misses Villa 10

Slowly

12

Notes
233
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v.

En el sue- ño dic- ho - sa pro- ve'_____ de del-

-cias, ro-der mia ex - is - ten - cia, — En tan can - di - day.

pu-ra ino-cen-cia, de de-li-cias, ca-ri-cias go-

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a tempo marking "allegro". The notation includes various musical symbols such as notes, rests, and bar lines, with some notes enclosed in parentheses. The handwriting is in ink on aged paper.

-ze'. — Pi-clin-a - da tu fren-tē ala mi-a, —

- Con tua- l'in- to, al mi- o ri- ani- mas- te,

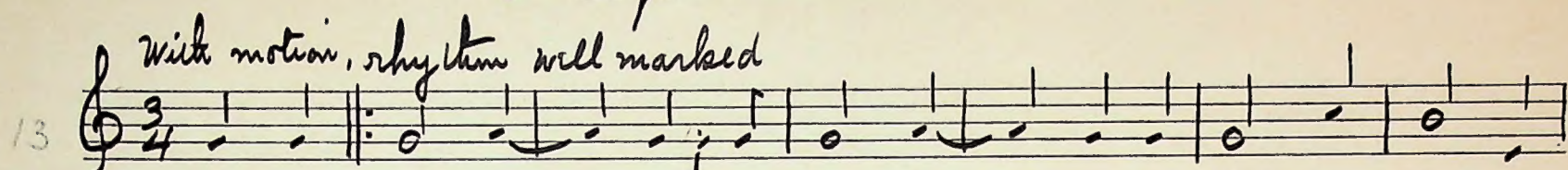
A single staff of handwritten musical notation. The staff begins with a treble clef, followed by a key signature of two sharps (F# and C#). The notation includes a series of notes and rests, with some notes beamed together. The paper is aged and slightly yellowed.

Con tua la-vioe de-vi-nos to-cas ---
molto rit

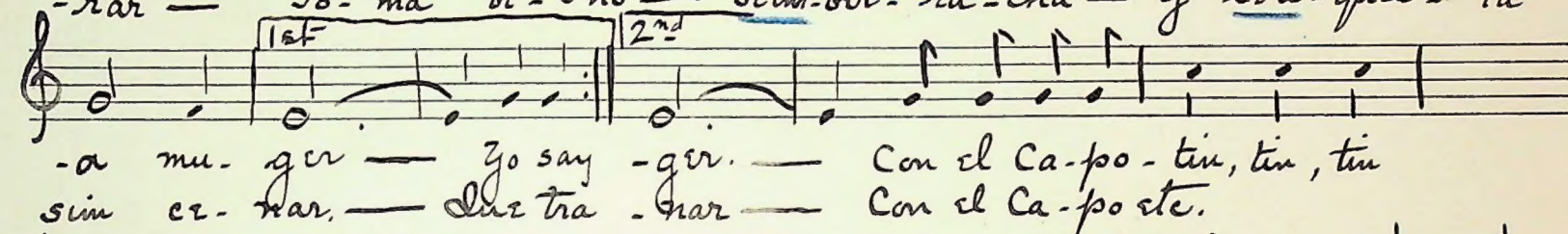
-te, a los míos des-per-te, y no te vi. —

✓

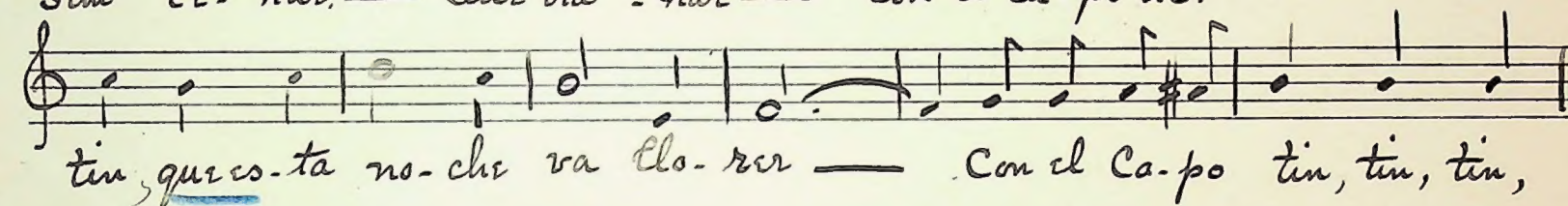
El Capotín



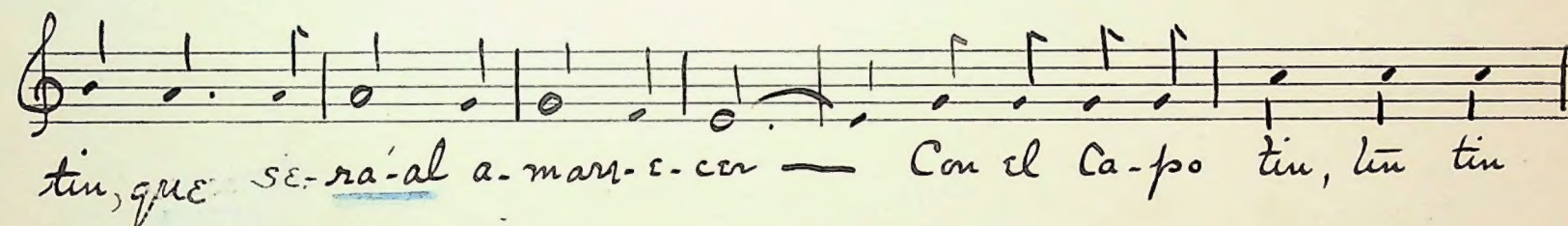
Yo soy fir-me — pa-ra a-mar-ti — y con stan-ti-en el que-
 Luc tra ba-jos — pa-sa-un hom-bre — Luan-do em-pi-zo a-en a-mo-
 -rer — Luc tra ba-jos — pa-sa-un hom-bre — Luan-do quir-zá un-
 -rar — To-ma vi-no — serm-br-ra-cha — y se a-ques-ta



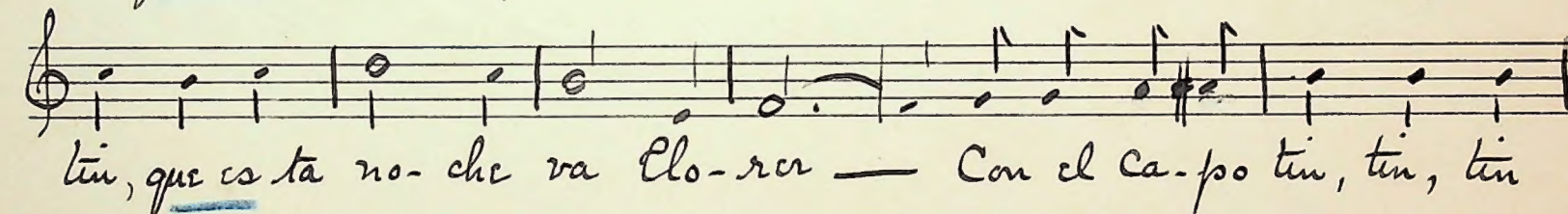
-a mu-ger — Yo say-ger. — Con el Ca-po-tin, tin, tin
 sin ce-nar. — Luc tra-nar — Con el Ca-po etc.



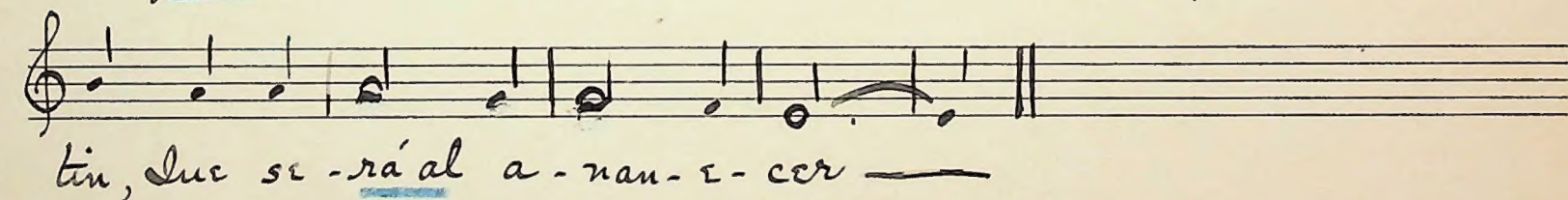
tin, que es-ta no-che va flo-rer — Con el Ca-po tin, tin, tin,



tin, que se-ra-al a-mar-e-cer — Con el Ca-po tin, tin tin



tin, que es-ta no-che va flo-rer — Con el Ca-po tin, tin, tin



tin, que se-ra-al a-nan-e-cer —

Note - Compare with Mercedes Garcia's & Mrs Melser's Version

La Indita de Santa Fé.

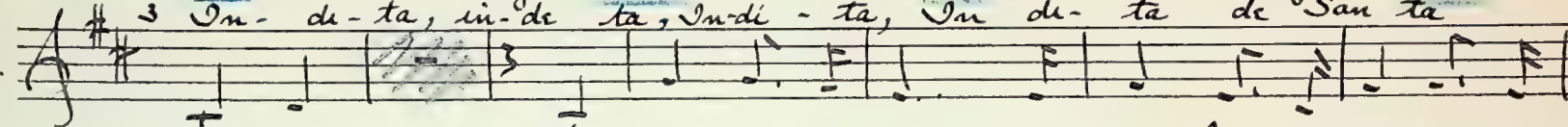
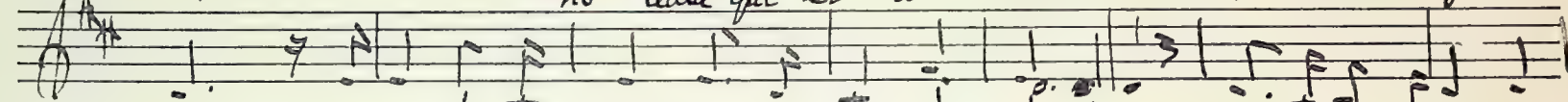
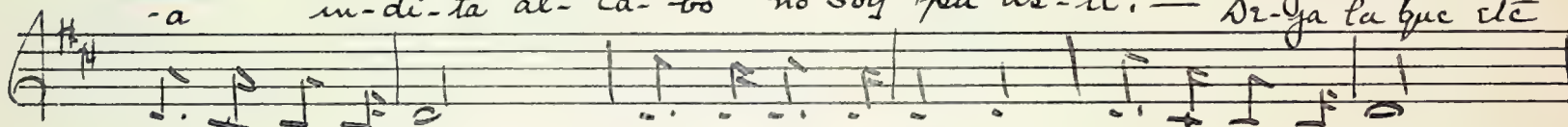
Moderately



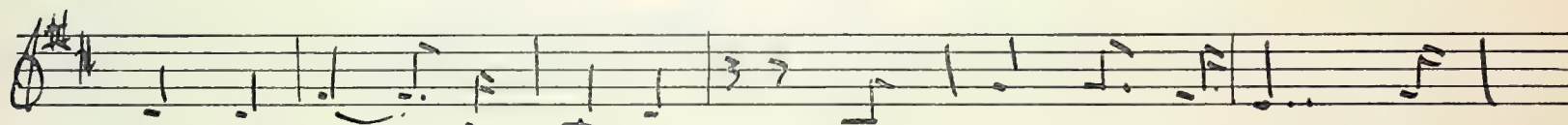
1- In - di - ta yo te da - re', — in - di - ta yo te da -

2- Un in - dio le di - jo a su in - di - a Un in - dio le di - jo su in -

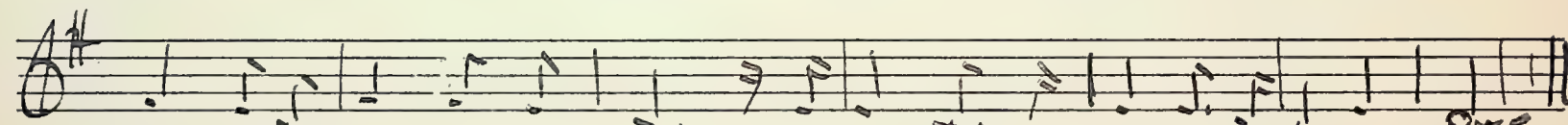
3 In - di - ta, in - di - ta, In - di - ta, In - di - ta de San ta

- re', —
- di - a
- re' —Cor - rel - las pa' tus gua - ra - chis pe - roas de sa -
Duc en el cam - po la es - pe - ra - ba, que lle - va - ra
No trase que se - a in - di - ta, No trase que se -- lir con mi - go a' pe - lear con los a - pach - is — Je - ja - la que bal - la,
su es - ca - br - ta Pa - ra que al - la pe - na - ra. — Je - ja - la que etc
- a in - di - ta al - ca - bo no soy seu us - ti'. — Je - ja - la que etc

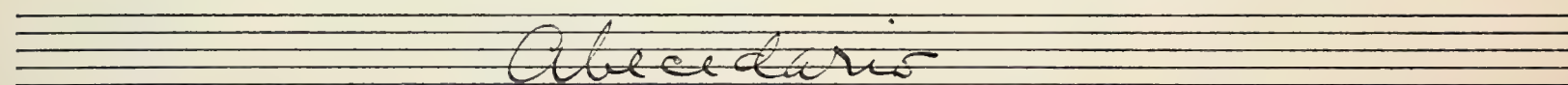
El - la vol - ve - ra, Si a - mor - es la lle - van, ce - los la tra - ran —



Ay lla voy in - di - ta, lla se pa lo que me

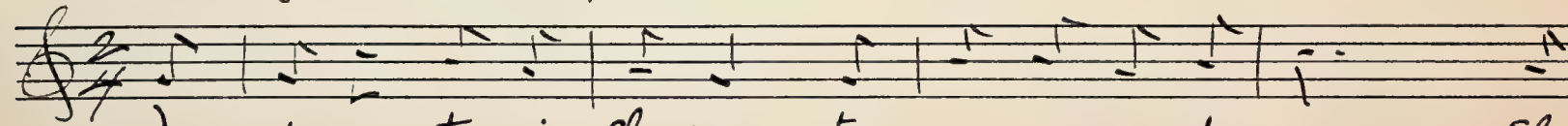


quis - ri, lla se pa lo que me quis - ro, Ca - ram - ba yo voy al - lá —

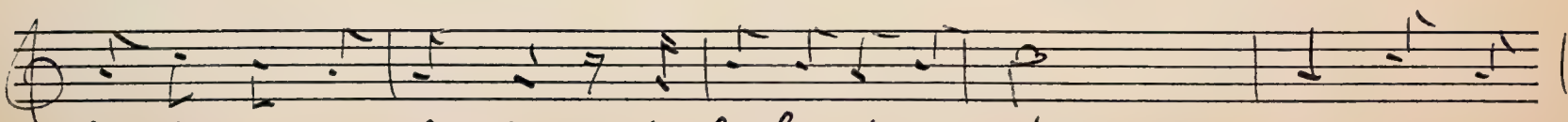


Abecedario

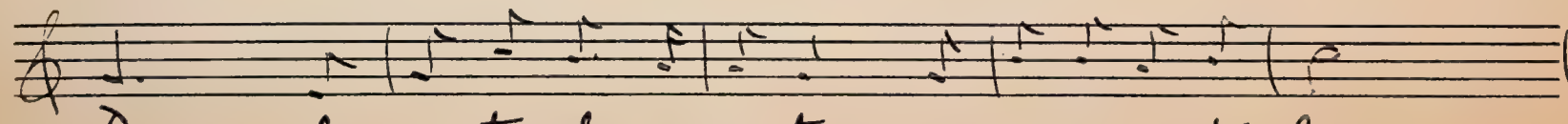
Moderately, with simplicity.



Des - de que te vi - clo - ras, te co - men - za - do - rar el

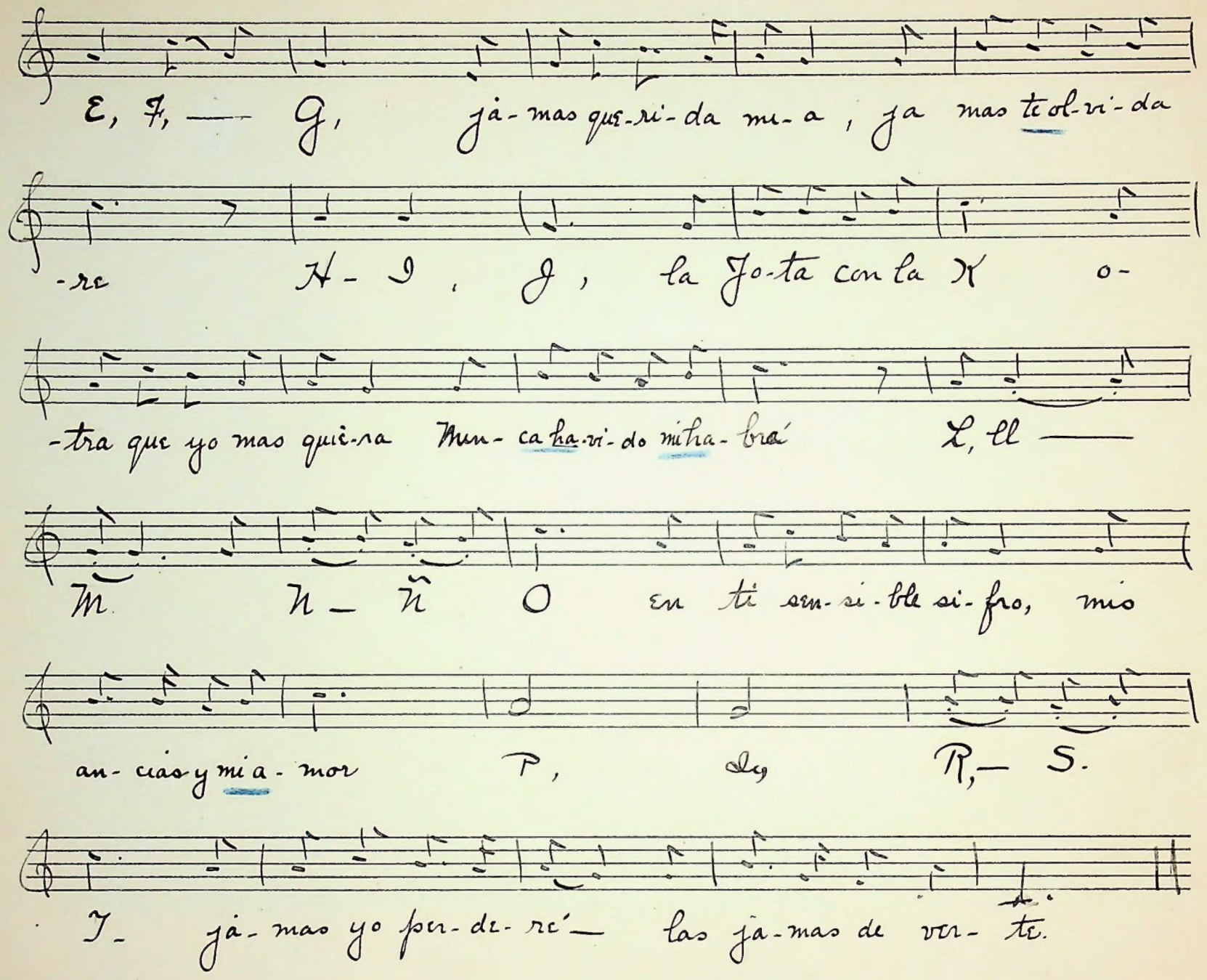


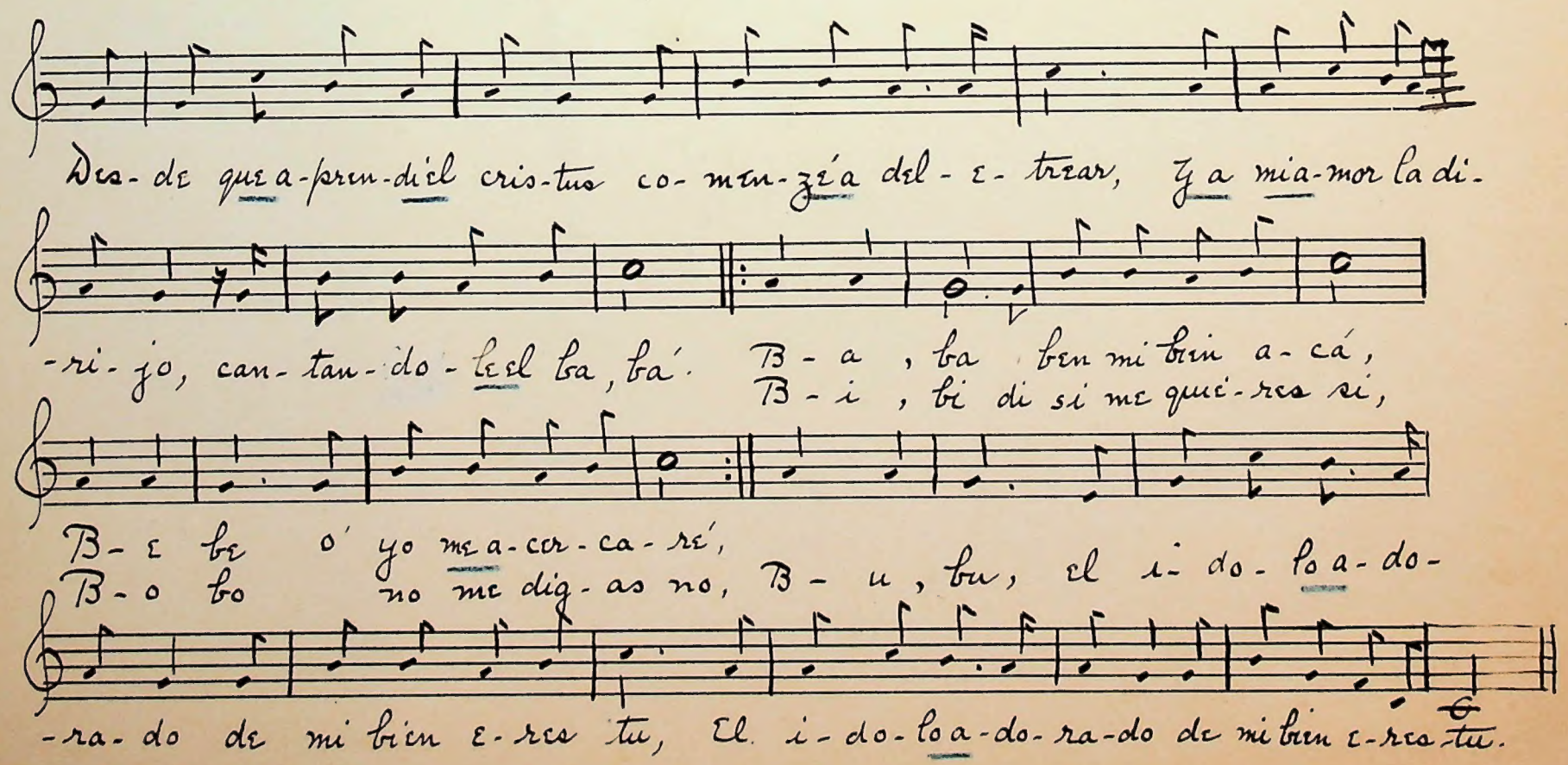
Chris - tus de mis glo - rias te los voy a' can - tar. A, B, C,

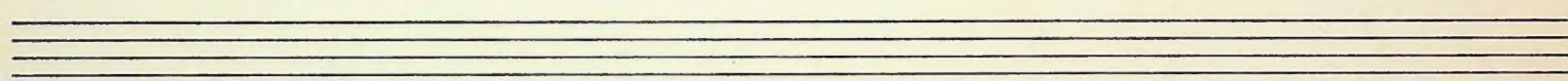
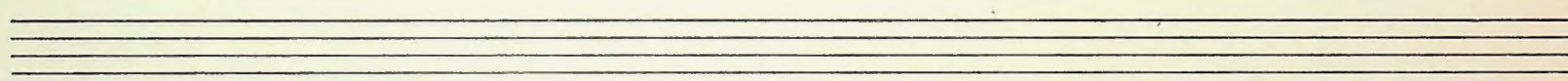
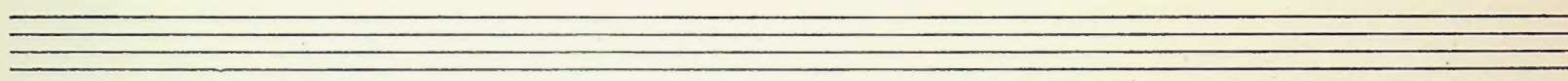
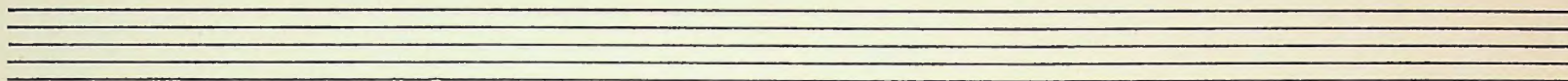
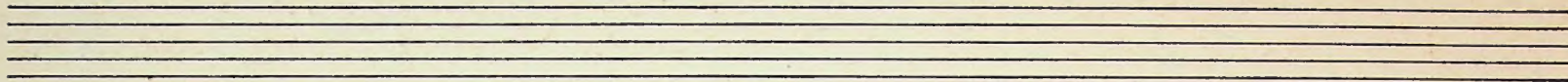


D el ver - ty el a - mar - te en un mo - men - te fue

2

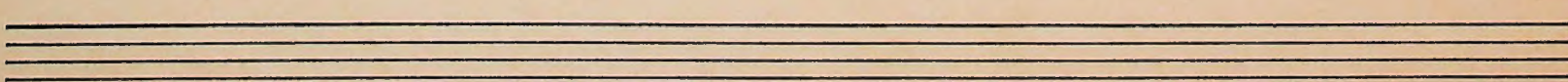
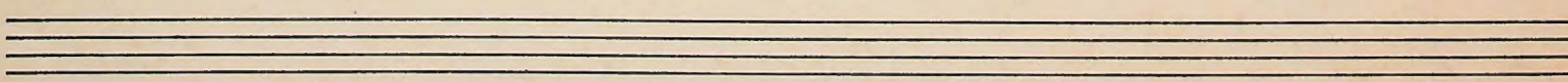
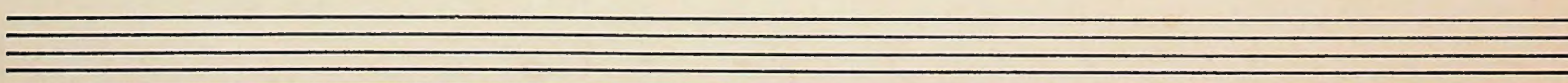
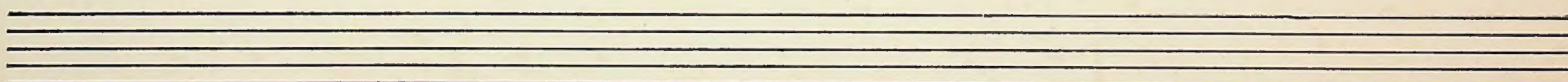

 E, F, — G, ja-mas que-ri-da mu-a, ja mas te ol-vi-da
 -re H- I, J, la Jo-ta con la H o-
 -tra que yo mas que-ra Men-ca ha-ri-do mi ha-braí L, ll —
 M H — Ñ O en ti sen-si-ble si-fro, mis
 an-cias y mi a-mor P, S, R, — S.
 Y- ja-mas yo per-de-reí — las ja-mas de ver-te.


 Des-de que a-pren-di el cris-tus co-men-zá del-e-trar, ya mi a-mor la di-
 -ri-jo, can-tan-do - le el ba, ba'. B - a, ba ben mi bien a-cá,
 B - i, bi di si me que-res si,
 B - e be o' yo me a-cer-ca-reí,
 B - o bo no me dig-as no, B - u, bu, el i-do-lo a-do-
 -ra-do de mi bien e-res tu, El i-do-lo a-do-ra-do de mi bien e-res tu.



La Flor

Jose Palacio



La Viuda

Waltz

3

1- Mi mar- i- do esta mui ma- - - lo, yo es-
 2- Lla se mu- rio mi ma- ri - - - do, Lla

-toy en la ca-be- ze - - - ra, Con el ro- sa- rio en las
 se mu- ri- o el maja- de - - - ro, Lla no ten- dre quien me

man- os, ja, ja, Po- gan- do a Dios que se muc- ra.
 di- ga ja, ja, En que gas- tas el de- ne- ro.

* Stanzas 4 and 5.

3- Corre muchacho a la Iglesia

Dile al sacristan mayor,

Que replique las campanas, tan, tan,

Que mi marido murio.

4- Lla se murio mi marido,

Lla lo llevan a enterrar,

Que te tapen el camino, ja, ja,

Que no se balla arrendar.

5- Corre muchacho al panton,

Y dile al maestro albañil,

Que te apriete bien la tierra, ja, ja,

Que no se balla a salvar.

El Abecedario.

15.

Chas. Villa

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Des-de que te vi glo-ria, te co-men-ze-a-do-ra El
Des-de que a pre-sen-te con-ze-a del et-er-nal

Chris-tus de mis glo-rias te los voy a can-tar A, B, C,
me-mo-ria de re-gi-con-za del ba-bi

D, el ver-te y el a-mar-te en u-na mo-men-te fue
G, ja-mas que-ri-da mi-a, ja-mas te ol-vi-da-re

la jo-ta con la K, o-tra que yo mas